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dred feet deep. The plan will include accommodation for two hundred patients, with all the necessary officers' rooms, chapel, museum, library, amphitheatre, and reception-rooms. The style will be what Ritch names the independent American; its leading feature being the Roman Arch, carried out in detail, without being hampered by attempting to follow any barbarous example of the Romanesque. The cost of the building will be two hundred thousand dollars.

THE State University of Minnesota is in a melancholy ruin. One wing was built last year at a cost of \$49,000, "with a cupola and mortgage on top," which is the western style of architecture, and there being no doors to the building, it is open to the weather and is going to decay.—*Springfield, Mass. Rep.*

Foreign Correspondence, Items, etc.

ENGLAND.—The Royal Academy, having applied to government for property on which to erect buildings for its purposes, seems to have provoked some newspaper investigations into its right to have the favor granted. The Academy, being a wealthy institution, has applied for a plot of ground belonging to government, valued at \$350,000, on which it proposes to erect a structure of the same value, "to be permanently applied for the purposes of Art." Before making over such a piece of property in perpetuity, the newspapers say, with truth, that the constitution of the Academy should be carefully scrutinized. The Academy is a close corporation, consisting of forty academicians; the power and influence of this artistic oligarchy in England are very great. The number of academicians has not been increased since the foundation of the Academy in 1780, when scarcely forty artists could be found, male and female, to make up the list. Now, there are upwards of three thousand artists in the country; and as there is so large a number, it becomes a matter of public concern to know how the general interests of Art are likely to be looked after before the public makes a donation of valuable property to forty artists, from whose decisions there is no appeal. The Royal Academy is a wealthy institution. Its average annual income for exhibitions for ten years has been \$85,000 per annum; its funded property amounts to \$1,000,000, besides a reversionary interest of some \$350,000 under a will of the late Sir Francis Chantrey.

A FOREIGNER paper says that a prolific manufacturer of pictures of the Dusseldorf School has been sentenced to three months' imprisonment, three years' suspension of civil rights, and a fine of 100 thalers. If all who manufacture pictures of the Dusseldorf School are to be punished by law, the number of courts and legal officers must be increased, for there are plenty of cases on the docket of criticism.

An auction sale of paintings in London, chiefly belonging to Mr. Windus, took place lately. The most prominent lots sold as follows: "Penelope Boothby," by Sir Joshua Reynolds, brought 1,100 guineas; "Mrs. Hoare and Infant," by the same, brought 2,550 guineas; a full-length portrait of a girl (Miss Haverhill), by Gainsborough, 720 guineas; "The Lake of Zug," (water-color) by Turner, 200 guineas; and "The Bridge of Sighs," a vignette, 69 guineas; "A small Landscape," by Sir Edwin Landseer, 440 guineas; "Pot Pourri," by Millais, a female figure, 195 guineas; "Eve of St. Agnes," by Holman Hunt, 160 guineas; "The Last Banquet at Whitehall, in the time of Charles II.," by Leutze, brought 820 guineas.

PARIS.—A statutory in bronze, at Paris, named Crozatier, has left by testament an annual income of 500 francs, which sum is to be devoted to a prize to be awarded annually to the best chaser of bronze or silver, who shall produce the most perfect work during the year. According to the conditions of the will, a committee is to be appointed to decide upon the merit of the works submitted, in the following manner: One of the committee must be a manufacturer of bronze statues, and nominated by workmen; two others must be workmen, chasers, respectively, of figures and ornaments, and nominated by manufacturers; the remaining member must be a decorative painter or a sculptor, nominated by the manufacturers. To insure the qualifications of the parties concerned, especially the workmen, they are registered by one of the government prefects. No wonder that France stands at the head of the manufacturing world as respects art and taste.

Various works of Art belonging to the late Ary Scheffer have been sold at auction lately. Among them were two drawings made by M. Louis, the engraver, from Scheffer's pictures of "*Marguerite à l'Eglise*" and "*Marguerite et Faust au Sabbat*." These brought about \$200 each, purchased by M. Goupil. Two Sketches by Rubens, being the first ideas of two of the Medici series of pictures, were purchased by the government for about \$1,000; the government also purchased "Sketch by Titian of his own mother," for \$320. Many pictures by Scheffer were retained by his adopted daughter, she not being willing to part with them.

THE CRAYON.

NEW YORK, MAY, 1859.

Sketchings.

NATIONAL ACADEMY OF DESIGN.

THE 34th annual exhibition of the National Academy of Design contains 815 works of Art, comprising a majority of the works of Art that have been produced in this city and vicinity during the past year. The exhibition may be said to indicate fairly the degree of public encouragement for Art and the aspect of public taste; in both respects there is a manifest improvement, although there is very little Art of a high order and no sign of advance in this respect upon previous exhibitions; there are a larger number of works exhibited, and these show increased diversity of style and marked progress in all that illustrates technical power and skill. Several pictures that have been painted in our city during the past winter, do not appear in the gallery; these consist of important landscape and figure-subjects, the presence of which would render the galleries more interesting and represent more truly and fully the compass of artistic labor since last year's exhibition.

Of the 815 works of Art collected together, 190 are portraits, 306 are landscapes, 24 are marine-subjects, 108 are figure-subjects, the remainder consisting of animal-subjects, flower and fruit pieces, pencil-drawings, engravings, and a few pieces of sculpture. We quote the titles of leading pictures in the various departments—pictures that possess interest based upon intrinsic merit or as indicating the progress of the artist, and therefore enjoyable.

Of figure-subjects, decidedly the most important are "Negro

Life at the South," and various drawings, by E. Johnson; Darley's Illustrations for Cooper's Novels, especially No. 84, a scene in the Pioneers. Next to these are the following: "Fruit Market," by Van Schendel, a Belgian artist; "White Camelia," "The Dead Wife," and "Blowing Bubbles," by G. O. Lambdin, the last-named the best in our estimation; the "Dying Brigand," by May; "The Tease," by Mount; "Don Quixote," by Elliott; "The May Pole," by Pasmore (English); "The April Shower," by Hall; "The Last Slumber of Beatrice Cenci," by Lang; a cabinet-piece "I would I were thy Bird," by Miss Oakley; "Cabinet, full-length," by Perry; "The Emigrant's Grave," by Craig; "The New Bonnet," by Edméds; "Discoverers," by Rossiter; "A Clifffonière," by Wood; "A Parisian Gamin," by Yewell; "My Distinguished Visitors," by Benson; "Burrit's Study," by Mayer; "The Violet Girl," by Dana; "The Doubtful Bill," by Blauvelt; and "Mariana," by Robertson.

The most prominent portraits of the gallery are "Dr. Cheeseman," and "Governor Throop," by Elliott; "A brother Artist (Mr. Hoppin)" and "A Lady," both three-quarter length, by Healy; several drawings, including head of a Zouave, in pastel, by Sainain; "A Child," by Ingham; "The Sketcher," and portraits of children, by Huntington; "B. R. Winthrop," by Hicks; "Humboldt," by Lambdin; three cabinet-heads by Stone, especially that of an old lady. "Calhoun," by Darby; "A Lady," in oil, by Lawrence; "A Gentleman," by Rand; "A Child," by Baker; "A Lady," by Gray; "The Artist's Daughter," by Peele; "Century Queen," by Rossiter.

Of ideal heads, Greene's "Speranza," "Repose," and "Recognition;" Gray's "Paolina," and "The Toilet;" and Baker's "Day Dream," are the most prominent.

Of landscapes, we would particularize two Swiss scenes, by Casilcar; "Mount Mansfield," by Gifford; "The Woodland Lake" and "The Mountain Stream," by J. M. Hart; "Harvest Scene," by Hotchkiss; "Glimpses of the White Hills," by Ken-sett; "Capri," by Bierstadt; "Midsummer," by Hubbard; "Twilight," by Church; "Reminiscence of the Androscoggin," by Shattuck; "Landscape," by Inness; "Through the Brook," by Bellows; "Kenilworth," by Nichols; "April Snow," by McEntee; "Evening in Cherry Valley," by Boutelle; "Fog at Narragansett," and "Twilight Scenes," by Suydam; "In Berkshire County," by Moore; "Coast of Normandy," by Dana; "Sea-coast of England," by Cropsey; "Morning at Camp Maple—Adirondack Woods," by Stillman; "Lake George," by Colman; "From Llewellyn Park," by Bristol; "Scene at Fontainebleau," by Weber; "The Haymakers," by Jerome Thompson; "The Witching time of Night," by Boughton; "Artist's Brook," by Wenzler; "Off the Road," by Brevoort; "The Ploughman's Rest," by Shayer (English); "Hartz Mountains," by Feuchsel; "Study," by Rawstorne; "Thunderstorm," by Carmiencke; "Morning in the Blue Ridge," by Sonntag; "Mountain Side," by Williamson; "Blackberry Bush," by Richards; and "Study," by Owen. Dix and Moran contribute a number of interesting marine-subjects.

Of the animal-subjects, the landscapes by Hart, in which Tait has painted the cattle, for instance No. 413, also several "Deer" subjects by the same artist. "Making Acquaintance," by Beard; "Setters and Game," by Hays; "From the Hills," by Watermann; "Several Chicken-subjects," by Delassard; and "A Morning Nap," by Oertel.

Of still-life, fruit and flower pieces, there are excellent examples. "Autumn Fruits" and similar subjects, by Hall; "Fruit," by G. B. Butter, jun.; and "Winter Fruit," by Ingram.

In the department of sculpture, Paul Akers is represented by two excellent portrait busts, and Jackson by his well-known bust of the Rev. Lyman Beecher; but the light of the room is so poorly adapted to sculpture, it is impossible to judge of, or enjoy, what we have of it.

The foregoing will serve to inform our distant readers of the direction of our artistic thoughts—we shall allude to the exhibition again in the next number.

STREET-MUSINGS ON ARCHITECTURE.

It is impossible for us to refrain from musing on the architectural elements of this ancient city. We never rise in the morning after delightful dreams, that we do not go out into the streets, and modify our beatified condition by contemplating some architectural object, that is sure to set us a-grumbling. And we never dream unpleasantly that we do not act upon the same principle and excite ourselves into a good humor by walking directly to some admirable building that compensates us for studying it. The trouble is, that we rarely have had dreams, which perhaps is our misfortune, for if we had them oftener we should doubtless expatiate upon the good architectural art of the city more than we do. Subscribers, architects, readers, friends, editors, and exchanges, be charitable and extend to us your forgiveness,—we are generally so fatigued that we do not dream at all! The last time that we started out in a sulky humor we jumped into an omnibus, bound upon a long ride, and to employ our time profitably, we gave our mind up to studying the series of landscapes, which like a decorated frieze adorned the inside of our vehicle. Considering that the encouragement of the art of landscape-painting is one of our specialties, we admired the pictures we saw, and abstained from criticism; we allowed our imagination to play about sylvan lakes, roam over distant blue—very blue—mountains, and climb excessively brown trees; we intruded into lonely towers and splendid castles, and we quite forgot, absorbed as we were in these symbols of the past, that we were still one of the active forces of the nineteenth century. We were reminded of this, however, by the omnibus stopping and taking up two ladies. The long seat opposite was vacant, the two ladies sat down and covered it completely. We endeavored to resume the thread of our mediæval wanderings, but the delicately colored trimmings that adorned those delicate bonnets, appealed so powerfully to our sense of color, we could not do so. It may have been that the bobbing of their heads between our eyes and the landscapes worried us to such an extent that we were obliged to refrain from further communion with Art. We, accordingly, abandoned Art, and allowed our thoughts to be diverted—which we are sorry to admit, for the reason that we hold it to be a sign of spiritual weakness not to be able, at this stage of the world's progress, to control thought in spite of interposing material objects. But we would rather be gallant than metaphysical, so we are not ashamed to confess that our thought was diverted by the ladies referred to. Unfortunately for us, the ladies' faces were veiled—and they must have been very intimate friends, for they never uttered a word to cause them to raise their veils. We could not, therefore, gather inspiration from faces, so we turned to musing again objectively. The landscapes aforesaid must have led the way to meditation upon the colors and designs of the ladies' dresses—very beautiful they were, demonstrating the rare perfection of taste and skill, which modern times have brought into use for personal adornment. Somehow our thought got to running on the ca-

prices of fashion. What diverted it into that channel puzzles us. Perhaps it was the composition of the landscapes, or the brilliant flowers displayed upon the omnibus-lining; at all events our mind became engaged in a mathematical calculation of unknown quantities, and the relationship of a parallelogram to an equilateral triangle. We are not at all mathematical in our tastes or duties, but decidedly architectural; the area of surface occupied by those two ladies, as they sat opposite to us, buoyed up on a sea of drapery, compelled us to ponder upon the principles of construction. "Mind must be busy or man will go mad." We found ourselves approaching the end of our ride, we pulled the strap, and as we did so we asked ourselves, while descending, how small landscapes and bountiful drapery,—the concentration of thought in a given space in one being in inverse ratio to the bulk of the other—could be so suggestive.

Whatever may be the radical defects of our streets as represented by structures upon them, and not by names or special characteristics, there are a few that display good buildings. We pulled the omnibus strap at 88th street. We have intended for a long time to call the attention of our readers to an artist's house, inhabited by an artist, our friend Rossiter, and built by an artist, our friend R. M. Hunt. New York exhibits examples of almost every known style of architecture. We believe there are but few of the Renaissance style that are constructed intelligently. The columns, the panels, the cornices, the niches, the pilasters of this house, are all arranged in accordance with the principles of the Renaissance style; all are suggestive of purpose, controlled by Taste, which in that school seems to be to render a façade as attractive and joyous as possible. Although the panels are blank, they indicate a place for sculpture, or a receptacle for color; the architraves may be decked with flower-garlands; the niches filled with statues, and the crowning balustrade adorned with vases. There is also a fine field for contrast of material, as we see in this house in the two varieties of sandstone. Before entering its front door, we cast our eye into the basement area and admire its space. However humble a feature an area may be, let us commend it, if it suggests space in this horribly crowded city! Of the interior of this house, all we can say is, that convenience for every domestic purpose is thoroughly studied and provided for. The rooms are of suitable dimensions, and are elegant without being ostentatious. Their elegance is due to fine proportion and the absence of conventional ornament. The studios are especially worthy of note. They are so arranged as to meet every artistic requirement. After admiring their arrangement, and after enjoying the treasures of Art which they contain, the visitor can ascend to the observatory; and if he does so, he may well be pardoned if he forgets all about Art, architecture, omnibuses, and mathematics, in the glorious city-panorama spread out under his eye. We happened to be there about sunset, and whether our good humor had returned to us the moment we approached the house, or whether we forgot ourselves in our enjoyment of the mellow evening light, which fused the dull bricks and mortar, that we daily plod through, into harmony with the universe, we know not;—we stayed there until the only poetical light of the day had departed, leaving us alone with the stars and the cheerful company of our worthy host.

HENRY WARD BEECHER ON CHURCH ARCHITECTURE.

WHEN we contemplate the age we live in, a sensation of cosmopolitan pride creeps over us which far outstrips our veneration

for the past. We frequently work ourselves up to such a pitch of admiration at the progress of mankind, that we are obliged to ask ourselves the proud question—Is it not better to be the editor of THE CRAYON than to have been Pericles himself two thousand years ago? And we must confess to some weakness when we invariably answer in the affirmative. We think our readers may equally congratulate themselves that they are citizens of the nineteenth century rather, than to have been Cæsars or Alexanders, or anybody else who died countless ages ago. Is not this comforting? Is it not within itself a great idea, illustrative of the practical philosophy of our times? Some three hundred years ago, a man by the name of Columbus set out upon what was then considered a voyage of discovery, to search for a western passage to the East Indies. Ferdinand and Isabella of Spain had to gather up all their spare cash, and borrow and beg more, in order to assist the said Columbus in his outfit. That man Columbus, after a long and tedious cruise, discovered this continent. On the river Thames lies at this moment the steamer Great Eastern, whose long boat is larger than either of the vessels of Columbus's fleet. The Great Eastern is expected to make the passage from England to this country in as many days as it took months for Columbus to cross the Atlantic. All this change is produced by the introduction of steam and the general use of machinery. The same is the case with printing. Instead of the old hand-presses of the days of Benjamin Franklin, we now enjoy the privilege of using Hoe's double cylinder power-presses, whereon newspapers are printed daily before breakfast, in editions of thirty and forty thousand. I fancy some of the readers of THE CRAYON, upon reading this, will inquire with Sam Weller, "Vot of it?" They will argue that Columbus accomplished much with small means, while indeed the Great Eastern will accomplish little with great means, for the reason that that vessel will hardly do anything more than carry passengers from shore to shore, who will be none the wiser for the journey, and transport fancy dry-goods, which are really wanted neither in the place where they come from nor the place they go to. As to printing, they say, what good does it do our community to know before breakfast what Mrs. Sickles' butcher had to say on the subject of her chastity, or how a certain Irish woman who lived in an alley on K street looked from behind an ash-barrel to see Mr. Key pass by of a morning, or what asses the legislature made of themselves by refusing to pass certain laws, or how much money they made by consenting to pass others. They say all this is not half as edifying to the human mind and heart as to read the Bible, which book has been effectually preserved in manuscript for over fifteen centuries, and, for all they know, has during that time done more good than since it was printed. To all such growling antiquarians, we can only say that they are confirmed old fogies, who reason from precedent, but not by independent logic. If great things have been accomplished in antiquity and the middle ages by small means, we now accomplish small things by great means—and pray where is the difference? There is greatness in both of those conditions, and we feel in the humor to like the greatness of the nineteenth century best—and, if we must give a reason for it, why it is because we live in it. We are a matter of fact person, and we had rather have a living George Washington Adolphus Scroggs than a dead imperial Julius Cæsar.

To come to the question in hand. It is one of those old foggy ideas which, we regret to say, is still current in many quarters, that a society composing a parish church ought not to exceed

say five or six hundred people, for the reason that one minister cannot possibly attend to the spiritual wants of more than that number; that it is necessary for the pastor of a congregation to visit his flock from time to time at their homes, or receive individuals in his study for private consultation, for prayer, for spiritual advice, for consolation and assistance in adversity, and for the inculcation of humility in prosperity; that the minister should not only preach on a Sunday in general terms, but apply the peculiar religious remedy to every case of moral disease, in the closet or on the highways of life. This, and all this, is the old hand-press over again. A man is to take up every single sheet, stick it in the press, apply the roller to the type, and then screw her down with a handspike, look at the sheet as it comes out, fold it up carefully, and send it to its address. How many sheets could be printed in that way in a day? Could the demands of a fast growing population be thus satisfied? Not at all. Give us the latest invention for printing instead. The rags are carted to a hopper at one end, and turned out in half an hour presentable reading matter at the other end, at the rate of forty thousand sheets an hour. This is the large view taken of the matter, by the Rev. Henry Ward Beecher and his enterprising trustees. They are eminently men of a progressive age, men who believe in machinery as well as every other kind of improvement. There is no earthly necessity for working a church, by hand-power, no more than there is a printing-press. All it needs is that the great engineer should lubricate the machine once every Sunday, not with the fire-water of a Whitefield or Wesley, which dries up as fast as poured on, and then corrodes all it touches, or the patent friction oil of the established church, which gums, and has to be removed and renewed every little while, but with the genuine concentrated extract of the kerosine of the Rev. H. W. Beecher, which is warranted to run smooth for a week at least, and a high pressure machine which can do a power of work without human assistance. All the great engineer has to do is to look at the steam gauge—that is, the rent-roll of the pews, and if that is high enough, he tells the sexton to put in another chaldron of coal, nail down the safety valve, and let her slide along for another week. To be sure, the paper turned out in this manner can hardly be called vellum, nor the printed matter pass the scrutiny of the great critic, but as society goes, it will answer the purpose as long as it presents a smooth type, and does not outrage the laws of the land, and we defy any one to mention that it does; let him do so at his own peril, and we will have him up for libel and heavy damages at the shortest notice.

It appears, from an advertisement and circular sent round to our architects, that the trustees of Plymouth Church are about erecting a building wherein six thousand persons can be accommodated to hear the preaching of Dr. Beecher. For the edification of our readers, and also to give publicity to said circular among artists whom it may not have reached, we propose to give it in full, with such comments as the subject-matter may suggest from time to time.

Statement of the Trustees of Plymouth Church to Architects.

The Trustees of Plymouth Church propose the erection of a large church and lecture-room, upon land situate between Montague and Remsen streets, commencing one hundred feet west of Hicks street, in Brooklyn, N. Y., at an expense not to exceed one hundred and twenty-five thousand dollars.

1. The land is composed of twelve lots—six upon Montague and six upon Remsen—running through from street to street, and forming a parallelogram of 200 by 150 feet.

The buildings will be free from neighboring structures, and may be lighted on every side.

2. The church is to contain six thousand sittings, allowing eighteen inches to a seat. One or two galleries may be planned, running around the whole auditorium, except the space required by the choir and the speaker's platform.

The audience-room will demand the first and chief consideration of the architect. The merit of every plan will be measured by that feature. The room may be plain and simple, but must be constructed so that six thousand people may be conveniently seated, with an abundance of air and light, and within the control of one voice, speaking without undue exertion.

The trustees desire architects to understand that, while they look for good arrangement in accessory rooms, the success of the whole enterprise is staked upon the auditorium. And it is believed that, whatever skill and pains may be required, the architect who shall construct a room for six thousand persons, easy for speaking and for hearing, will reap for himself a lasting reputation, more desirable than pecuniary reward, but sure to win that also.

It used to be the case, before the Reformation, that the church, in order to engage the services of men, promised absolute and unmarred future happiness for solid services rendered. The Reformation has done away with this iniquity by substituting a cash principle in preference to drawing upon correspondents, who may perchance allow the bills to go to protest. This is honest, but does not suit the trustees of Plymouth Church, not because it is honest—we should not like to be so understood—but because it is inconvenient. Besides, the congregation of the Rev. Henry Ward Beecher are not to be expected to follow in the footsteps of the Roman Catholic church, nor even the example of the early or even late reformations. They are eminently the latest of all improvements in religion, so they have to resort to an entirely new plan. They promise the architect who will perform their impossible little job, not filthy lucre on earth, nor reward in after life, but immortality of fame, which is not even a promise to pay. But for fear that this may not satisfy all our architects, particularly those who have the weakness to dine say at least once a week, they say that he may gain also pecuniary reward, not from them, to be sure, but from some one else, who may admire the genius of the architect who is smart enough or reckless enough to comply with their demand upon his exertions.

3. It is thought that some curvilinear form will be best adapted to the propagation of sound, and for facility of seeing. The *SPEAKER'S PLATFORM* and the *CHOIR-SPACE* are to be a modification of one arrangement. The minister and the choir are the two administrators of public religious service. The choir-space may be raised a foot above the level of the platform, and must be designed for from one hundred to one hundred and fifty persons, besides the room required for a large organ.

The roof should be supported without columns, giving a clear and unobstructed space. The galleries, if need be, may be supported by small iron columns.

The warming, lighting, and ventilation must embody the latest and best improvements.

The gas-lights must be so arranged as neither to dazzle the eyes nor to heat the room; and passages should be arranged through the walls and ceiling, that the heat and vapor may pass immediately from the room.

The ventilation should be arranged so that the direction of the air shall be from the speaker's desk, that the voice may go with, and not against the current of air. A tower will be needed to contain a ventilating chamber, and trunks along the whole ceiling should lead to it.

The Trustees suggest that provision should be made for light: 1st, by side and end windows, and 2d, by lights from the roof. The

under-gallery space will depend upon the side-lights; while the large central space will receive light from the top.

The trustees do not appear to be clear on the subject of *what* curvilinear form is best adapted for a large audience-room; they have a suspicion that *some* curvilinear form will do the deed. We are somewhat fearful that this deficiency in their comprehension of the subject may lead them to adopt some plan which is considerably curvilinear, but which may prove, after all, the wrong curve, and this would be a calamity for both the trustees and the designer of the right curve.

We suspect the trustees of the Plymouth Church have a slightly *exaggerated* notion of the ventilation required, if they propose to have it strong enough in its operation to affect the acoustic qualities of the room; or perhaps we have an inadequate idea of it, and it may, after all (to be effectual), amount to quite a perceptible small hurricane.

The Trustees desire to set all architects free from the professional prejudices in favor of Church or Ecclesiastical architecture. Nothing that makes a room poor for seeing and hearing can be good, and nothing can well be bad that will secure for six thousand people convenience and ease of hearing and seeing. Secular Architecture is sacred enough for our purposes, if it is successful in securing our designs. And architects are left free to their own sense of fitness, untrammelled by any supposed restrictions to church architecture.

They are to bear in mind the difference between a church ecclesiastical, and a church *of* the people and *for* the people.

Darkness, inconvenient columns, and expensive, phantasmagoric windows, are good enough for ecclesiastical churches; but in our theory, a church is a *HOUSEHOLD* of faith, and the building should be for a *HOUSEHOLD*, and not for a court. No cathedral, temple, or hall of justice or of state can afford precedents. They are not conceived in the spirit of our enterprise. The spirit of Plymouth Church Buildings should be large, hospitable, eminently cheerful and genial, and fit to represent the worship of a church whose inward spirit and bond of fellowship are Love and Trust. Our worship is cheerful, hopeful, and joyful, and our people live in real and cordial fellowship. Cold and severe stateliness, and all fictitious effects of stone must be avoided. All dimness and gloom will be deemed architectural sins unpardonable. Our House must be a Christian HOME.

This we consider the gist of the whole matter. The Plymouth Church has progressed so rapidly, that in its culminating point under the Rev. H. W. Beecher, it is a church no more—that is, not an ecclesiastical church, which means, I suppose, translated into the vernacular, a churchy church, nor the church of God, but the church of the people, for the people—a regular democratic arrangement, say, with one house in permanent session, and the reverend gentleman as president. If the kingdom of heaven should happen to come, we are inclined to think the congregation of Plymouth would be too democratic to join, and we are alarmed lest they should prefer to stick to dry-goods and convenient incidentals, under the liberal government of their pastor, to becoming servants of the Lord. The ecclesiastical society may as well end their labors, and adjourn *sine die*. Architects, if you will labor in the new and promising field of Plymouth Church, you are now hereby solemnly set free from all professional prejudices in favor of church architecture. We are afraid you are sad dogs, and disposed to enjoy a wicked ramble after the frivolities of Art, and drag them, not into the house of God, but at least into a church of the people for the people. But if you should unfortunately show any hankering after darkness, inconvenient columns, or expensive, phantasmagoric windows; if you should show any backsliding

by spending the hard-earned money of the congregation for painted glass, instead of carefully laying it out in green blinds; if you have any desire for cold and severe stateliness, so unbecoming a republican church, your sins will be considered unpardonable, and you will be considered unsuited to design this our Christian home; where everything is joyful, cheerful, hopeful and where the people live in real and Christian fellowship until they hit upon a plausible lawsuit, out of which money is to be made beyond a doubt.

4. Next to the audience-room, the greatest attention will be required for the ENTRANCES and STAIRWAYS, which must be provided for both ends of the auditorium. There must be separate passages to each level of the house—that is, to the main floor and to each gallery; and the crowd, in descending and going out, must be kept from meeting until they reach the street, or some common passage, out of doors, to the street. The utmost thoroughness will be required upon this head.

5. The walls of the church must be carried down so deep, and the division walls so arranged, that if the Trustees, at any future time, should wish to finish off a public lecture-room beneath, it can be done.

6. Two towers are desired in the design for an exterior—one to be employed for purposes of ventilation, and the other for a bell and clock.

This matter of the towers is evidently a here-y. Where is the use for a bell when every one carries a watch in his pocket? Away with the towers, gentlemen, they are contemptible remnants of an ecclesiastical church of feudal times, of popery, of cold and severe stateliness; they are emblematic of an appeal to heaven, they do not belong to a church of the people, for the people. Pray divest yourself of this weak remnant of love for church architecture. A chimney is much better for ventilation than a tower, and towers cost money, and, indeed, as far as our knowledge of building goes, you have none to spare.

7. If it be found difficult to put the church room lengthwise of the lots, and yet secure space for the lecture-room, the Trustees will consider supplemental plans, appended to the others, or plans in chief, with the church designed with its longest diameter across the lots. But the entrances must be at the two ends of the auditorium, and not upon the side.

The floor of the auditorium should be raised but a little above the level of the street. The lecture-room may be elevated, if need be, to procure proper light for the basement.

The pews are to be without doors.

Lecture-Room.

The lecture-room is to communicate, by ample passages, with the rear of the church, and to front upon Renssen street, toward the south.

The lecture-room should have sittings, of eighteen inches, for not less than eight hundred people, with a height of not less than twenty feet, abundantly ventilated, and lighted and warmed according to best methods. Some plan is required for dividing the room by sliding or folding doors, so as to accommodate a smaller audience when required.

A basement sabbath-school room, to hold from eight hundred to one thousand children, beneath the lecture-room, well lighted and protected, by walls and area, from dampness, is desired. The stairs to it should be broad and easy, and it should communicate with the church by means of the lecture-room story passages.

Above the lecture-room there are to be two large parlors, connected with folding doors; a study, with offices attached; a trustees' room, and such other rooms as may be possible in the space, for Bible classes, etc. The study is to have a library-room connected with it.

It is desired that kitchen arrangements be provided in the basement, sufficient for the preparation of public teas, breakfasts, etc.

All stories of the lecture-room should connect with the church by proper passages.

In connection with the lecture-room, there is to be a water-closet for the Sabbath schools, suitably placed; also for the parlors, and in connection with the library and pastor's study. But the architect may exercise his judgment in arranging these, so as to have fewer or more, as will be most convenient. Wash-basins should be arranged in the pastor's study, and in the trustees' room.

The whole church building must be provided with arrangements for the distribution of water, and its easy application in case of fire.

We must confess we like the kitchen arrangement. What is man without a kitchen? The appreciation of this fact shows how practical are the trustees of Plymouth Church, and we can also understand the water-closets; they are the natural consequences of the kitchen. But pray why leave it to the judgment of the architect to decide as to their number and arrangement; if the spiritual necessities of the congregation and the church are laid down with such precision, why not extend to the wandering mind of the anxious architect a fair hint as to their physical necessities. This we consider prudish, and must condemn it as unworthy of practical trustees.

The style of architecture for the whole building is left to the architect.

It is desirable, if possible, to erect the front of the church in stone or marble. The lecture-room front may be made in brick, with stone or marble trimmings. Marble can be obtained at the price of common brown stone.

Suggestions will, however, be received for brick fronts in both cases, if it be deemed necessary on the score of expense.

The trustees desire to secure the architectural effects more by a judicious use of masses of form, by fine lines, and by a skillful employment of the necessary members of the building, than by positive ornamentation. It will be necessary to make the interior, in every respect, as simple and as inexpensive as is consistent with solidity, convenience, and substantial uses.

The designs and estimates must include arrangements for draining, fencing, and flagging.

All plans are to be drawn to a scale of one-eighth of an inch to the foot, and to consist of the following drawings:

1. A plan of foundations and basement, including the church and lecture-room buildings.
2. Separate drawings for each story of the lecture-room.
3. A plan of the church, exhibiting especially the door-ways, entries, stairways, and aisles, together with the general arrangement of pews.
- 4, 5. A longitudinal and a transverse section of the church audience-room; the first exhibiting the galleries, the latter looking towards the platform and choir-space.
6. A plan of roof and gutters; with suitable details and explanations of the principles and method of the roof frame.
7. A perspective view of the interior of the church audience-room.
8. A perspective view of the exterior front of the church.
9. A perspective view of the exterior of the lecture-room front.

Each set of drawings is to be accompanied by clear specifications and estimates of the whole building, including the painting, gas-pipes, and fixtures, plumbing, furnaces, and ventilation. Also book-racks, foot-benches, and numbers for the pews on silver-plated plates. There must be interior green blinds for the windows.

The trustees desire to employ the services of the architect whose plans are accepted to superintend the construction of the building. But they reserve to themselves the right of declining such services, if any special or extraordinary reason should, in their judgment, make it necessary.

A premium of five hundred dollars (\$500) will be paid for the best plan; of two hundred and fifty (\$250) for the second best, and of one

hundred and fifty (\$150) for the third. But in case the architect of the plan selected shall superintend the erection of the building, no premium will be given to him, his remuneration accruing in the subsequent service-money. And in that case, the artist of the best plan accepts the work as his reward; the second best having \$500; the third, \$250, and the fourth, \$150. But as the trustees hope to employ the architect of the best design to superintend the work, they regard this as substantially an offer of four premiums.

All plans for which premiums are paid will become the property of the trustees of Plymouth Church. The other plans will be returned according to direction of the respective authors. No canvassing with the trustees in favor of any of the plans will be allowed.

The plans are to be accompanied with a sealed envelope containing the architect's name and residence, and some sign or motto upon the plan and the envelope, agreeing with each other. Any further information required may be obtained at the room of the trustees, in Plymouth Church, on any Wednesday or Friday evenings; or, by letter directed to the Secretary of the Board of Trustees, H. S. Weld.

The plans must be sent in to the secretary of the Board of Trustees, H. S. Weld, 41 Willow street, Brooklyn, by Monday, May 16, and none will be received after 12, noon, of said day, under any pretence whatever.

By order of the Board of Trustees,
JAMES FREELAND,
President.

BROOKLYN, N. Y., April 4, 1859.

Architects will clearly understand that the trustees *desire* to employ the services of him whose plans are accepted, to superintend the construction of the building. Like Skimpole, they are willing to pay, but have not got the money. Do not assert that they have not honestly told you so in the outset, for they distinctly tell you that they reserve to themselves the right of declining such services, if any special reason should, in their judgment, make it necessary—that is, if you should be foolhardy enough to charge a fair compensation for your services. In such an event, they will give you \$500, and your plans will become their property, and you will be sent home to brood over the nature of your bargain.

True, you have accomplished a feat in acoustics; you have invented an architecture purely peculiar to Plymouth Church; you have accommodated in a building more people than it will hold, and have done all this for less money than it costs, and have for all this only a paltry \$500. But think of your immortality! The church of the people for the people is bound to succeed the church of God, and yours will be the merit of being its first architect. What! you are afraid all this amounts to nothing, if the church of the people has one common platform on the subject of *pay*, and you may starve rapidly into immortality. Away with you, you are an infidel, an unbelieving Thomas, an old foggy *par excellence*. The world's progress is not for you, and such as you. You cannot compete for the honor of being the architect of the Plymouth Church.

DOMESTIC ART GOSSIP.

WASHINGTON.—In the number of the CRAYON for February last, we published the memorial to Congress of the artists of the United States, in which the artists urged upon the government, especially with a view to a suitable decoration of the Capitol-extension, the appointment of an Art-commission, who should be "the channels for the distribution of all appropriations to be made by Congress for Art purposes, and who shall secure to artists an intelligent and unbiased adjudication upon the designs they may present for the embellishment of the national build-

ings." Congress considered the memorial, and made the following report:

The select Committee to whom was referred the Memorial of the Artists of the United States report:

Your committee, consisting of five—Messrs. Humphrey Marshall, Lawrence W. Keitt, George Taylor, Edward Joy Morris, and George H. Pendleton—were appointed on the 1st day of June, 1858, in pursuance of the following resolution:

Resolved, That the memorial of the artists of the United States be, and the same is hereby, referred to a select committee of five, to be appointed by the Speaker, with instructions to report upon the expediency of granting the petition of the memorialists, and with power to report by bill or otherwise.

Your committee have given to this important subject as much time as it was possible under the pressure of other legislative duties. The "Art Commission" asked for by the artists of the United States in their memorial, your committee consider important and proper; but as a provision for such a commission has been made in the clause of the appropriation bill for the Capitol extension, your committee have not recommended a joint resolution for that purpose. If the clause inserted in the appropriation bill is fully carried out, it will lead to such further and other legislation as the subject requires.*

Painting and sculpture are the handmaidens of history to record the traits and characteristics of national life, and to convey to after ages, by images presented to the eye, the costumes, arts, and civilization of such periods as the artist may embody upon his canvas or grave upon the marble. The ruins of Nineveh and Babylon furnish from their buried walls and broken statuary a more correct idea of the civilization that existed within them than enterprise can now gather from any other sources. Art is language; and it is peculiarly useful as an index to the civilization of a people—a key to the volume of their national life. The eye of intelligence hunts for the hidden mysteries of past greatness among such works of art as the antiquarian can discover, and the mind of the student-artist reproduces, by the aid of these, the living picture of ages long since past and almost forgotten.

The American people have a history many of whose passages deserve to be engraved upon imperishable materials. It embodies a new idea. It imports an advanced step in the elevation of man to the true dignity of his nature. It has been developed through circumstances of difficulty and danger which have afforded opportunities for the display of the most conspicuous examples of valor, prudence, fortitude, genius, wisdom, and patriotism, each of which Art should commemorate in such connection as to render it part of the nation's fame. How shall this history be written in the most enduring form? Painting and sculpture can write it to be read by future times as we now read the story of buried cities, whose relics of Art are the only monuments of them that stand; the more perishable materials of their letters have been swept away by time. Pericles and Phidias live yet in the classic lines of the Parthenon. Michael Angelo secured an immortal name in the majestic pile of St. Peters. Other nations have promoted the arts by offering the masters of their art-professions public employment in planning or executing the structure and decorative designs of public buildings and grounds, and this committee know of no instance where such encouragement has failed to meet a recompense in some work worthy the fame of the artist and of his patron. Why may not American artists turn with solicitude to their government for similar encouragement? The Capitol of the United States is a most extensive edifice, on the structure of which millions of the public treasure have already been expended, and in the decoration of which, by statuary and painting, the widest field is open for the

genius of our artists. It might have been made a splendid testimony of the national taste by being adorned with illustrations of American history. For this purpose no class of men could have been employed with more assurance of success, both for designs and execution, than the practical and professional artists of our own country, who have attained the front rank of their profession. No other class of the people combine the same knowledge of coloring, of forms, and the various objects of professional skill, that these memorialists certainly possess, and there are none superior to them in the sentiment of true patriotism. The committee have not been informed that American artists have been engaged upon the embellishment of the Capitol, but they have been made painfully conscious that the work has been prosecuted by foreign workmen, under the immediate supervision of a foreigner. As a consequence, the committee find nothing in the design and execution of the ornamental work of the Capitol, thus far, which represents our own country, or the genius and taste of her artists. The first point to be ascertained in the prosecution of so great a work is to learn what *can* be done; next, *how* it is to be done, and by whom. A general *plan* of decoration should be determined upon—a classification of the parts of the entire building, and an appropriation of these parts to particular departments of Art. There is no necessity to attempt to fill up niches and panels immediately—that should be the work of time, and for the employment of the highest professional skill and taste. In the meanwhile, the expenditure of money uselessly might profitably be avoided by leaving the niches vacant, and the panels unfilled, and the other parts of the building it may be designed to embellish only so far dressed as not to offend the spectator. A plain coat or two of whitewash is better, in the opinion of this committee, for a temporary finish, than "the tawdry and exuberant ornaments with which many of the rooms and passages are being crowded."

This special committee, not finding themselves clothed with instructions to present any general plan or design for the completion of the work, have not entered upon the consideration of any specific proposition, and have none, therefore, to be submitted to Congress at this time. But the committee have considered the course taken by other governments under similar circumstances to those in which the United States are now placed in regard to the Capitol and public buildings of the country, and think it may not be without advantage that some reference thereto should be embodied in this report, accompanied by a general suggestion from this committee.

A few years ago England was precisely in the same condition as our own in relation to the development of Art. The erection of the new houses of Parliament presented the occasion for that government to demand the aid of Art in their decoration, and it was embraced by the public authorities to illustrate upon enduring monuments before posterity the character of Great Britain as a civilized nation and her artistic appreciation of those passages in British history which deserved to be commemorated throughout future times. Her artists had therefore been compelled to seek commissions from individuals which could be indulged in by the wealthy only. Art had not been cherished as important to education, or as conducive especially to national refinement; as a blessing to the poor, or as a means of information and elevation to all classes who had access to the public buildings. The erection of the new Parliament house was accepted as the proper era for a new development in this direction. Accordingly, a select committee was raised to devise the best means of accomplishing such developments through the opportunity which was then afforded to encourage arts. This committee was very thorough in its investigations. Testimony of the most distinguished artists in the world was taken; agents were sent abroad to examine the various schools and methods of painting, and the information obtained by their researches is embodied in reports made to Parliament, to which your committee have had access, and which may be found in the library of Congress, in Parliamentary Papers for 1841-'42-'43-'44, vols. 6, 25, 29, 31. During the course of the investigation, a question was asked of Sir

* The clause referred to (if we are not misinformed) authorizes the President to appoint a Commission. There is no probability of his doing so, as there has been no appropriation made for the compensation of such a Commission.

Martin Arthur Shee which deserves especial consideration both for the point it presents and the answers it elicited.

"Question. What would be your opinion as to the employment of foreign artists?"

"Answer. If the object is to encourage the arts of *our country*, to elevate its character, etc., then I should think the proper mode would be to *employ and cultivate native talent*. If I am correct in supposing that the object of the committee in the present instance is to render the opportunity which the building of the houses of Parliament now affords, available for the promotion of the fine arts; that the object of the committee is not so much to forward the arts themselves, as, through their influence, to advance the great end toward which the promotion of the arts can be considered but as a means—the civilization of our people; to give to their minds a direction which may tend to withdraw them from habits of gross and sensual indulgence; to secure and sustain the intellectual supremacy of our country, not only with respect to the present age, but with reference to posterity; and, above all, to prove that we are capable of appreciating those exploits of patriotism, those exertions of wisdom and virtue, which have adorned the annals of British history, and that we are not at a loss for talents worthy of being employed in their commemoration; if these are the objects which the committee have in view, I humbly conceive that the employment of *foreigners* on the occasion supposed would be inappropriate and inconsistent with such purposes."

Others corroborated this opinion, and the competition which was invited for the work was finally confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom of Great Britain and Ireland.

The result of these investigations was an appointment of an Art-commission, comprising four of the most eminent artists who have had the superintendence of the decoration and embellishment of their public buildings, and the result has been to place Art in England, by this timely national aid, upon a secure and permanent basis, calculated to encourage the young and aspiring, and to do justice to the old and more experienced artists. Thus a corps of able men has been training for the work, and a series of important historic pictures and sculptures have been produced which private patronage never would have called forth. Your committee believe that the adoption of a system equally liberal and judicious would insure results here equally satisfactory and desirable. There is no want of talent among the artists of the United States, as their works and foreign reputation abundantly attest. There is in the genius of free institutions a spirit which should and will give to taste, and skill, and the poetic illustrations of those qualities which ennoble a nation and "adorn a man," more powerful development in the United States than they could have under other systems of government. What the artist wants is recognition by his country—encouragement, protection, employment—when it can be properly afforded, and then he will produce results worthy of the age and the land in which he lives. But the history of Art in all countries proves that without national aid, Art never has reached its highest development. It is said that "all artists know that the preparation for painting or modelling an important work requires as much or more labor and study than the execution of it; and without some incentive beyond the precariousness of private patronage, and while wanting the sympathy of their government—the greatest of all stimulants to noble exertion—the higher walks of Art must be neglected."

Let American artists, then, feel the sustaining hand of their government, through the intelligent management of an Art-commission appointed under a resolution of Congress, and whose functions shall be confined to the selection of designs for the embellishment of the Capitol and other public buildings and grounds at this national metropolis, and this committee entertain no doubt that the result will vindicate the ability of American artists to compete with any known to the world. But so long as by the employment of foreign artists and foreign workmen upon every department of the public buildings, whether mechanical, architectural, or ornamental, the native artist

feels that some power divorces him from public sympathy, and that his profession and his proficiency in it are unappreciated by his country, we shall be deprived of the ennobling and healthful influence of his genius. The erection and embellishment of the nation's Capitol affords the opportunity for Congress to encourage American Art, and to develop American genius in the departments of Art. At the risk of unfriendly criticism, this committee ventures the suggestion, that the field of competition should be confined to citizens of the United States, because Art, to be living, must be projected from the life of a people; to be appreciated, it must be familiar, must partake of the nature and habits of the people for whom it is intended, and must reflect their life, history, hopes, and aspirations.

The committee regret to be compelled to observe the deficiency in this particular, so far as the decorative work in the Capitol extension has progressed. An eagle and the national flag may be discovered occasionally amidst the confusion of scroll-work and mythological figures presented to the eye; but the presence of conventional gods and goddesses, with meaningless scrolls and arabesques, albeit they may be wrapped in the "red, white, and blue," will never suggest to the American, as he wanders among the halls and committee rooms, any idea to touch his heart, or to inspire his patriotism. He beholds nothing to remind him of the grandeur of his country, its origin, or history; nothing to make him seek these halls again to refresh his memory of the deeds of the good and great, who won the independence and secured the liberties, or expanded the boundaries of a great nation! Should he seek an explanation from those who are manufacturing the cumbrous levities which everywhere appear through the building, he will be eminently fortunate should he find among them one who speaks the English language. The committee think that upon this great works the artists and the workmen of our own country should be employed; that every stone in the edifice should be laid and every line and figure within its halls and passages should be the work of our own citizens. There are many points connected with the decorative, but apparently belonging to, or included within, the architectural departments of the building which suggests criticism; ornaments which are out of place; elaborate bronze mouldings screwed upon wooden panels; heavily ornamented bronze railing upon private stairways, all extremely expensive, and placed where ornamentation seems unnecessary. But this committee will not go into particulars in selecting points for criticism where doubtless there has been an honest effort to produce effect. An inspection of the work will suggest the idea to every one that there has been the most prodigal liberality in placing upon its interior much which the good taste of those who come after us will dispense with or replace. At all events, enough has been said to prove that there is a propriety in changing the present system and of establishing a new mode of conducting the work. The committee are of opinion that, in the adoption of such new mode, the establishment of an Art Commission which shall suggest a general plan of decoration and embellishment is the first step to be taken, and that upon the rendition of a report by such a commission to the next Congress, there may be pointed out a correct system which can be pursued with true economy by being pursued at leisure and according to the will of Congress expressed from time to time. In this way the broadest field of competition may be opened to American artists and great encouragement given to American Art.

The opportunity to afford this stimulant to the exertion of American artists should not be permitted by Congress to pass away without improving it. The walls and niches of this Capitol should be dedicated to American art, and Genius should be invited to lavish upon them its brightest conceptions, always, however, illustrative of American history, which is rich in noble exploits by sea and land. Upon these walls should be recorded the heroic deeds which the nation loves to remember. In these niches should be collected the statues of American statesmen and patriots who would speak from the silent marble, and by their mere presence animate the councils of the living and inspire them to virtue and honor. These are legacies worthy of being

transmitted to the future, and which the future will demand of us. The statesman and the artist should join in this noble work and permit no profanation of it. We are writing now a history which should be true, as it will be handed to posterity. Let it illustrate American life.

THE Washington Art Association gave a banquet on the 31st March, at which the numerous friends of Art in Washington assisted. Horatio Stone, Esq., the President, presided, sustained by the Vice-President, Charles Haskins, Esq. Various sentiments were proposed and appropriately honored.

Among the speakers were the Hon. George Taylor, Hon. T. G. Clemson, Hon. Jacob Thompson, Hon. Charles Eames, Jas. G. Berret, Esq., Mayor of Washington City, Roger A. Pryor, Esq., Mr. Dimitry, and others.

The limited size of our periodical precludes us from publishing a report of the proceedings in full, which, perhaps, is unnecessary, as most of the speeches in reply to toasts appeared in the *National Intelligencer* on the following day. The replies of two gentlemen, however, were not given, those of Messrs. Clemson and Eames, and these we append. To the sentiment, "The Beautiful Arts—the magic bonds which unite all ages and nations"—the Hon. T. G. Clemson responded as follows:

LADIES AND GENTLEMEN: Our worthy friend, the distinguished President of this Association, has paid me the compliment to suppose that I can entertain you by speaking upon Art. I should be well satisfied if it were so, but I have no facility, nor the habit of speaking in public; indeed I am surprised at my temerity, and find myself in the predicament of Sir Walter Scott's drawer—so filled with good things, that when open it would not shut, and when closed would not open.

Art is a comprehensive term. On looking around me, the world presents the appearance of a vast atelier, and all animated nature as working; from the microscopic organisms which encircle the earth with coral reefs, to the ant, the bee, the swallow, the beaver, up to man. Man is, by temperament and by position, an artist. We all have tastes to gratify, and are all differently impressed. Some like the quiet, the calm; others, activity and agitation; some are pleased with the beautiful, while many prefer the severe; some are impressed by the sublime, others have enjoyment in the terrific. We are all critics, and if we fail to execute, it is because we have suffered the talent to go uncultivated. Jean Jacques Rousseau tells us, that when he wandered in the fields of a bright summer day, he was moved to tears. I have seen the late John C. Calhoun, whose admirable bust adorns these halls, walk out to enjoy the impressions created by a rising thunder-storm, and I have heard him say that he liked his residence because the sight and proximity of the mountains impressed him agreeably.

When we enter a saloon of fine paintings, we soon come under their influence. Our hearts beat, we straighten ourselves up, and feel moved even to heroic deeds. It is natural that we should be so. Each canvas, every marble, is a carefully studied conception, matured after much thought and patient labor. In fine, it is the best effort of the artist, whether a copy of nature or the rendering of thought.

The artist is a conception of the Almighty. It is a part of my religious belief that the actions and words of the most humble have an effect upon all things for all time, whether for good or for evil. How cautious we should then be of our sayings and doings, for mind acts on matter. When I strike this table, the house reverberates, and it may be shown that the earth is affected—how displacement of matter here may affect the universe. Let no man, then, undervalue his mission here, for we are all inspired, and all in eternity.

Art says, "Suffer little children to come unto me—forbid them not"—and I hold no parent guiltless who withholds the elevating and refining influences of the fine arts from his children. It was my good fortune to have lived, at one period of my life, almost in sight of that

palace of the fine arts, celebrated ever as the spot "where Valois ranged his troops." I speak of the Louvre, where there are miles of paintings, accessible to all who present themselves in an orderly and decent manner. That is a *sine qua non*. These tangible morals "for useful mirth or salutary woe," are not worn by being seen. There they hang, and impart elevated feelings to the hosts who visit them. I have also lived a little farther north, in that classic land through which the Etesian winds its way, for centuries the battle-field of Europe. Armies have disappeared; from God they were; to God they have returned; even the land which may have been fertilized by their blood, no longer gives evidence of their presence. But the monuments of genius yet live. Bruges, once the richest of the Hanse towns, the seat of wealth, and all that made a city prosperous—she fell and Venice rose; the grass grows in her streets; the women support the men, and one of her main sources of wealth is the money which is spent by visitors, attracted by the specimens of the fine arts. Antwerp is another city that I love to dwell upon. How often I have wandered through her streets, admiring the strange architecture of the houses. Here a singular piece of carving, there an expressive inscription, now a fine statue; her churches, and the Cathedral, with its tower, carved like a piece of lace-work, pointing to the heavens, and the old turnkey, going through the monotonous routine of opening the door to the "Descendant from the Cross," by Pierre Paul Rubens—take it all in all, the greatest painting extant. There it hangs, the attraction of every educated man who visits the north of Europe. That painting cost, if I recollect aright, about three hundred dollars. It is now of priceless value, and may be considered the source of wealth to Belgium, Antwerp, and the Cathedral where it hangs. The number of visitors that annually visit Antwerp and that picture, is immense; each pays his fare to the railroads, at the hotel, and leaves something at the church, and many purchase souvenirs of their visit. But that picture is not the only attraction of the kind in Antwerp. There are other paintings by the same immortal artist, by Van Dyke, Rembrandt, Teniers, etc., etc. Around these gems of the celebrated masters of the Flemish school, schools of Art have risen. There is one in Bruges, one in Brussels, and one in Ghent, where yearly they turn out not less than three thousand students. Now these students, few of whom are born to fortune, are enabled, without other capital than brush and colors, to earn a livelihood, and many who might otherwise have led a life of misery have risen to eminence, have gained wealth and immortality. Let it not be said that Art is a luxury for the rich alone.

Let us go far back in the course of time. Herodotus tells us that when he visited Egypt, Babylon had gone out, and Nineveh was being rebuilt upon old Nineveh, which was buried in the accumulated dust of ages. Now, English gold and English energy are employed in disinterring the mutilated objects of Art, from which we may hope to read something truthful of the history of those cities, and their people, and the times. But let us come back to our country and our times. Here we are in this capital of the great republic of the United States—the proud, boasting United States; and we have within to be proud of. But what of Art—is it the centre? Our old Capitol, built of material which has to be whitewashed to prevent disintegration or decomposition. What has it upon its walls? Can it be expected that foreigners, who can neither read nor write the English language, can write the history of our country on canvas or in marble? Does the treasury of the United States bleed for building up or fostering the Art of the United States? Is Art, as it is repeated here, a representative of Art as it exists in our time, in our country? I say, no! It is sending to posterity a lie upon the record. The Laplander or the Hottentot would give as truthful a representation of American life, history, and memory. I call it desecration. Without truthfulness there is no Art, and he that would undertake to portray our history without truth, had better strike the flag of life, and run up the veil of oblivion.

I have an admiration for the enlightened artist. Those who strive to execute elevated conceptions must rise, and have a good effect upon

society; and, if I was called upon to say who is deserving well of his country, I should say to the artist, as Nathan said to David, "Thou art the man."

The toast of "Our National History"—a new field and a noble inspiration for the artist—was responded to by the Hon. Charles Eames:

Mr. Eames said that he conceived that at that hour of the evening, he should best conform to the wishes of the association and the company present, by rising simply to acknowledge the sentiment in the briefest terms, and without any intention of making a speech in reply. He proposed, therefore, to offer only a simple sentiment in response. But in view of the brilliant and festive scene around him, he could not refrain from a single word of cordial felicitation. He was sure that if, five years ago, any man had undertaken to foretell that such an occurrence as that which was now transpiring here would take place—that such a representation of the intelligence and social power and refinement of the federal Metropolis should have been gathered together by the artists of our whole country in this beautiful hall, so admirably adorned and illustrated by the achievements of their artistic genius, and that we should have been called upon to listen to the high and enthusiastic encomiums upon their enterprise which have just been eloquently spoken in behalf of our chief civil authorities, and which have been received with such universal and well-deserved sympathy and congratulation—that if any man had foretold all this, just as it has now happened, should not we have regarded such a prophecy as a most adventurous and improbable prediction? (Applause.) And in this connection it was impossible not to contemplate, with sincere admiration, the noble, patriotic, and self-reliant spirit in which the artists of our country, as represented in this association and its kindred organizations, had turned away from the easily besetting sins and the too general perils of the artistic profession, from the petty jealousies of cliques, and the poor personal rivalries which, in other countries and in other times, have but too often broken up the great brotherhood of Art, and impeded its triumphal march.

Here, on the contrary, we may say, all honor to the artists of our country, who now, for the first time, in this their voluntary association, coextensive in its reach, within the limits of our whole land, have presented the noble spectacle of laying down all such selfish aspirations and paltry jealousies as a native sacrifice upon the altar of that common country, whose national life and history, in all their grand and striking aspects, they are laboring to illustrate and adorn.

It would be utterly impossible at this hour to offer even the most imperfect sketch of those thrilling vicissitudes in our national history; those sublime sacrifices and triumphs of patriotism; those grand processions of events, and those mighty manifestations of individual power and character, which live along the whole right line of our country's annals. There is not time even to allude to the sublime auguries of a great preparation for great events, under which the civilization of the new world began to be—that civilization which came forth from the dissolution of one world and the discovery of another, to prepare for the formation of which the great reformer, in the solitude of his cloister, in the north of Europe, forged those tremendous weapons of reason and conscience which, in their ultimate effects, were to smite down the buttresses and battlements of the old feudal society—just at the moment while the great discoverer, in the solitude of his genius, in the south of Europe, and all unconscious of his fellow laborer, was pondering the mighty theorem of a new dwelling-place for man beyond the darkness which curtained ocean's far dominion, in which a new and nobler polity, based upon broader principles, and fruitful of grander results, than had been seen before, might be builded up and sustained.

From all such topics as these the speaker must turn resolutely away. Nor in this presence was it necessary to enlarge upon them. The artists of this country had already demonstrated that they had felt and comprehended the inspiration of our national history; that before their

eyes already rose the serene and majestic form of our national life, radiant in all the grandest and most inspiring attributes of allegory—with the cap of liberty—with the horn of plenty—with the scales of justice—with the immortal sword of defence. (Applause.)

He would only say, then, to the artists, go forward without weariness of spirit or faintness of heart, in your patriotic purposes, and while you thus devote yourselves to your noble mission, may you find, in the sympathy of your countrymen and the success of your efforts, full refutation of the charge that republics are ungrateful.

PHILADELPHIA.—We have to chronicle a brilliant reception that took place at the residence of Joseph Harrison, Esq., on the evening of March 25th last. The reception was held in honor of the veteran artists, Rembrandt Peale and Thomas Sully. Over two hundred guests were present. The company consisted of artists, men of science, literary men and noted amateurs, all mingling together, and circulating through the spacious and elegant apartments of their host interchanging suggestions concerning the state and progress of Art, which cannot fail to act as a powerful stimulus upon its local development. Conspicuous in the midst of this animated assemblage were the two venerable artists, Peale and Sully. Nobody appeared to enjoy the occasion with greater zest, for none, indeed, of the company could appreciate it so intelligently as these two men. It must have presented to their minds a striking contrast to the times when they began their careers. The sight of so many artists in the full enjoyment of acknowledged reputations, together with a large body of youthful aspirants; the elegant mansion and galleries crowded with pictures, mostly produced by native artists; the countless facts and incidents relating to Art that were contributed by the people who surrounded them, and especially the delicate compliment which the reception itself embodied, were all so many evidences, that their favorite pursuit had got to be at last acknowledged and prosperous in the community in which they painfully began their pioneer labors. A reception like this suggests thought that might be expanded into an elaborate discourse. It represents, at a glance, the entire field of art-encouragement; it shows the amateur and the artist in the healthiest and closest of relations; it demonstrates to the community the true value of Art, through an appreciation of original work, and it proves that for Art the best of all sympathy, like the virtue of charity, is that which displays itself *at home*. Let the social principle be kept in view in all considerations of Art-progress, and let artists aim to elevate the taste and aspiration of the community, and it needs no prophet to foretell results.

CHICAGO.—An exhibition is about to be opened in this city: *Committee*—J. D. Graham, E. B. McCagg, Mark Skinner, Alex. White, Wm. Barry.

BALTIMORE.—A correspondent says: "During the past winter Art has made some important advances. We have sustained a very flourishing life school; an artists' building has been erected, and a society called the Allston Association, organized with a view to the union of persons of culture, and for the encouragement of Art. It has commenced its career under very favorable auspices. A statue of Washington by Bartholomew has been erected in our principal thoroughfare, and is a work alike creditable to the artist and the liberality which caused its production. Several private collections of modern Art are being formed, and a growing interest taken in the subject."

Boston, April 16th, 1859.

Messrs. Bierstadt and Frost have just set out for a sketching tour among the Rocky Mountains. They intend to join Colonel

Lander's wagon train at St. Louis, and will probably be gone eight or ten months.—Mr. S. L. Gerry, the landscapist, sails for Europe on Wednesday next. He intends to sketch in England a few weeks, and will afterwards go to France and Switzerland. I am happy to be able to state that he takes with him eighteen or twenty good commissions for views in Europe. It is possible that Mr. Gerry may revisit Italy previous to his return to this country.—The friends of Mr. Ball, the sculptor, are endeavoring to have his equestrian statue of Washington cast in bronze, and placed in some public square in this city.—King, the sculptor, has just completed a bust of R. W. Emerson, which is now on exhibition at Williams & Everett's. A large and fine collection of water-color paintings by some of the best English artists, can also be seen at the same place.—Edward A. Brackett has almost completed his colossal statue of Hosea Ballou. It is in marble, is eight feet in height, and is destined for Mount Auburn.—Private letters from abroad state that Miss Hosmer has recently completed a statue of Zenobia, which will add much to her reputation as a sculptor; that Miss Lander has finished her statue of Evangeline, and is hard at work upon an Undine.—Mrs. Bodichon is in Algeria, and is sketching the Atlas Mountains. She writes that that portion of Africa is a fine field for artists.—A private view of paintings and statuary at the Beacon street Athenæum took place on the day preceding the public opening. Hundreds of guests were present, and the re-union was one of more than ordinary brilliancy. The present exhibition contains many rare and valuable works of Art hitherto little known to the public; and Mr. Ordway deserves much praise for getting together so fine a collection, at a time when the artists of New York and Philadelphia could not spare any of their pictures from their own exhibitions. *J.*

CHARLESTON.—A correspondent writes under date of March 22d: "You may be interested in the result of the sale advertised to take place to-day, by James Tupper, Esq., Master in Equity, of the pictures belonging to the Ball Estate. Among them was the famous painting by Washington Allston, 25 x 30, called 'Spalatro,' or the 'Bloody Hand.' These pictures have been advertised for some time in New York and Boston papers; and the reputation of the 'Spalatro' at home having been sustained by the unanimous verdict of every connoisseur who has seen it, it may be supposed considerable excitement would be felt concerning the result of the sale. It was thought by many that 'orders' were here from England and Boston for this picture, and as the hour drew near for the sale to commence, a large circle of the leading men of our city assembled at the office of the Master. At 12 o'clock precisely the 'Spalatro' was put up. The picture cost originally \$500. The Master announced the sale to be positive: nobody bidding for the family, and that the picture would be sold to the highest bidder then present. The first offer was \$1,000; from this there was quite a spirited competition, until it was knocked down for \$3,011, a citizen of our own city becoming the purchaser, very much to the delight of the company assembled. The other pictures sold were two 'Landscapes,' by Frazer, each \$70; two small 'Landscapes,' by Doughty, \$61 each; some water-color paintings, by Wall, at prices ranging from \$10 to \$30 each; and a picture by Page, the 'Prisoner of Chillon,' in very bad order, for \$110.

"During the winter past there has been much more attention to Art, and a disposition manifested to encourage it, than usual with us. The Carolina Art Gallery has exerted a favorable influence. This is now a permanent institution. It is kept

open ten months in the year, and is pretty well supplied with pictures from England, France, Germany, and our own artists. Several fine paintings have been purchased by the association, and also by some of our citizens this season. Among these pictures is a splendid 'Shipwreck,' by Harloff, of Brunswick; 'Landscapes,' by Williams, of England, and by Verbeekhoven. The first is in the Gallery; the two last are owed by private citizens.

"As a reminiscence of the past, I may say that just now there is an interesting memorial of olden time, exposed on our streets. In cutting a deep drain on Meeting street, the workmen have uncovered the solid brick foundation upon which stood, before the Revolution, the marble statue of William Pitt, now a ruin in the Orphan House yard. It is about 10 feet square and 8 deep. In its corner-stone we expect to find some curious things. "T."

THE latest news from the field of Art in Rome, is given in the following extract from a letter written by Mr. Bigelow, for the *Evening Post*.

Miss Stebbins, of New York, is at work upon two little figures which are full of promise. Mr. Hertscher, of New York, requested her to fill two niches of limited size in his house with anything she might design, best calculated to illustrate the industries by which he acquired his fortune—mining and navigation. Miss Stebbins has bravely met the difficulties of treating such subjects in a marble of but three feet by one, and has produced a coal-miner and a sailor which are generally and justly admired by all who see them. Of course there was little opportunity in such figures to exhibit imaginative power, but the ease and propriety of their attitudes and of all their accessories show resources that will be found equal to much more telling efforts.

I have said that modern Rome was never so thronged with strangers as during the past winter, and yet, strangely enough, the artists do not remember to have received so few foreign orders, and many at least of the painters are beginning to doubt whether Rome is any longer the best field of employment for them. There are various explanations given by the artists for their short crop of orders this season, but I suspect it was mainly because the studios did not show anything strictly new in style to tempt connoisseurs. The sculptors and painters both have been copying themselves so much of late years, that they have not labored as they ought "in pastures new." There are some very clever things; however, here which will have no lack of purchasers when they are finished. Of these I will speak in another letter.

CHURCH's large picture, called "The Heart of the Andes," will be on exhibition probably before the present number reaches the eyes of our readers. After being exhibited a few days in this city, the picture will be taken to London, so as to be seen there before the close of the London season. Subsequently it will be taken to the continent, and exhibited in the most important cities. The picture displays on a large scale and in more striking combination all the characteristics of South American scenery, that Mr. Church has given in his smaller works, while at the same time it shows his rare powers of execution to the best advantage.

H. K. BROWN is in South Carolina, where he has gone to model two portrait medallions for the State-house at Columbia.—Leutze is in Washington: he has been employed upon a full-length portrait of W. H. Seward, for Marshall O. Roberts, Esq., of this city.

AT a meeting of the members of the National Academy of Design, held on the 18th of April, sundry amendments of the Academy's constitution were discussed and passed. The most

important one provides for an extension of the number of academicians. Instead of being limited, as heretofore, to a given number, the list is thrown open to candidates (amongst the associates), subject to the disposition of members at the time of election. Greater vitality to the Academy will result from this amendment. The other amendments relate to matters of government, the principal one being an increase of the Council.

An International Art-Institution, otherwise an association for the exhibition and sale of foreign works of Art, has been opened in this city, on the corner of Broadway and Fourth street. We are unwilling to accept the collection now presented to the public as in anywise representative of the German School of Art.

GLEANINGS AND ITEMS.

OUR boasted systems of public education pretend to teach people something more than to read and to write; it is a pity that the taught should be left in a condition to ask questions like that which we give below, replied to by the bright star of *The Independent*, Henry Ward Beecher.

"DEAR SIR: Will you, if you can find time, give your ideas through *The Independent* or otherwise, upon the extent to which Christians may go in the culture and enjoyment of the Beautiful—how much time and money they may spend in Art consistently with their duty to imitate their Saviour in self-denial for the good of the world? Is not this a living question?"

The difficulty which many feel on this subject arises from an unworthy notion of the functions of the Beautiful in Art. If the Beautiful is merely a luxury, an element of self-indulgence, to be rarely employed, and almost by stealth, we do not wonder that men have scruples of conscience about it. But if the Beautiful is designed by God to perform moral functions, if it is an element of education to those who possess it, and to all who surround them, then the question is simplified—and is no longer this, How much must I expend for public good and then how much may I use for myself in the enjoyment of Art? but this: How much ought I to expend for public good by means of Art, and how much by means of other moral instrumentalities? We must put Art into the rank of Educators and not of Luxuries. It is to be used for our education; for the education of our children; and through the family, for the education of the community.

HINTS ON WEARING THE BEARD BECOMINGLY.—We are not going to ask pardon of the ladies for giving a prominent place to a suggestion or two as to the taste in the cut and wear of this wholly masculine prerogative. There are few women, we believe, who have not some property in some sort of man—she who has neither lover nor male relative, having at least a favorite clergyman, physician, poet, or "promising young man," in whose beard she is interested—and as woman's opinion is apt to have great weight in the choosing of the style for the beard, we shall believe that, in discussing it, we are, as usual, writing for both sexes.

Almost universal as "hairy faces" have now become, there is not one man in twenty who shapes and dresses his beard to the best advantage. The slightest line or shading, as we all know, materially affects the expression of a countenance. With very trifling differences in the dressing of the natural mask of hair about a man's mouth, the whole character of his personal presence is changed. It is wonderful, indeed, that for so obvious and universal a want as the wearing of the beard, artists have never yet given us a manual of first principles, illustrated with drawings. It is a book that would be eagerly bought up and studied. With daily study of the beards of our friends and acquaintances, becoming and the unbecoming, we have of course learned here and there an incidental lesson on the subject; and this, in the lack of more artistic authority, we propose now to jot down.

Where the beauty of a face consists mainly in the fine formation of the jaw-bone and chin, a man loses by growing his beard over this portion. Better wear only the moustache.

There is now and then a man whose severity or sharpness of eye is redeemed by a good-natured mouth—the animal character of the person being kinder than the intellectual—and a covering of the lips, in such a case, is, of course, a mistaken hiding of Nature's apology, and a needless detriment to the expression. Better wear only the whiskers.

A small or receding chin, and a feeble jaw, may be entirely concealed by a full beard, and with great advantage to the general physiognomy. So may the opposite defect of too coarse a jaw-bone, or too long a chin.

Too straight an upper lip can be improved by the curve of a well-trimmed moustache. So can an upper lip that is too long from the nose downward, or one that is disfigured by the loss of some of the upper teeth. Washington, in the prime of life, suffered from this latter affliction, and (artistically speaking) his face, as represented to posterity, would have been relieved of its only weakness if had concealed the collapsing upper lip by a military moustache.

A face which is naturally too grave can be made to look more cheerful by turning up the corners of the moustache—as one which is too trivial and inexpressive can be made thoughtful by the careful sloping of the moustache with strong lines downward.

The wearing of the whole beard gives, of course, a more animal look; which is no disadvantage if the eyes are large, and the forehead intellectual enough to balance it. But where the eyes are small or sensual, and the forehead low, the general expression is better for the smooth chin, which, to the common eye, seems always less animal.

What is commonly called an "imperial" (a tuft on the middle of the chin), is apt to look like a mere blotch on the face, or to give it an air of pettiness or coxcombry. The wearing of the beard, long or short, forked or peaked are physiological advisabilities upon which a man of judgment will take the advice of an artist as well as of an intimate friend or two; but, having once decided upon the most becoming model, he should stick to it. Alteration in the shape of so prominent a portion of the physiognomy gives an impression of unreliableness and vanity.

Middle-aged men are apt to be sensitive with the incipient turning grey of the beard; but they are often mistaken as to its effect. Black hair, which turns earliest, is not only picturesquely embellished by a sprinkling of grey, but exceedingly intellectualized and made sympathetically expressive. The greatest possible blunder is to dye such a beard. There is one complexion, however, of which the grizzling is so hideous that total shaving, dyeing, or any other escape, is preferable to "leaving it to nature." We mean the reddish blonde, of which the first blanching gives the appearance of a dirty mat. It was meant to be described, perhaps, by the two lines in Hudibras,

"The upper part thereof was whey,
The nether orange mixed with grey."

A white beard is so exceedingly distinguished that every man whose hair prematurely turns should be glad to wear it; while for an old man's face it is so softening a veil, so winning an embellishment, that it is wonderful how such an advantage could ever be thrown away. That old age should be always long bearded, to be properly veiled and venerable, is the feeling, we are sure, of every lover of nature, as well as of every cultivated and deferential heart.—*The Town Talk*.

A NEW translation of Chevreul's work on Color has been published in London. *The Builder* says:

Our knowledge of the laws of colors has grown but slowly. Newton said light consisted of seven colors—red, orange, yellow, green, blue, indigo, and violet. It is now proved that four of the seven are the result of the combination of the three colors known as the primitive colors—viz., red, blue, and yellow. Thus, blue and red combined

produce purple or indigo; blue and yellow, green; while red and yellow produce orange; so that there are not seven but three *primitive* and four *secondary*, called complementary colors.

Many scientific men have devoted attention to the laws of colors. Buffon followed Newton, and his researches had special reference to what Chevreul calls the "successive contrasts" of colors. Scherffer, a monk, also wrote on the laws of colors. Goethe studied them to a great extent. Count Rumford published several memoirs on the laws of colors, and arrived at some insight into those of "simultaneous contrasts;" still he did not lay down their real laws. Prieur, Leblanc, Harris, and Field have also written on the subject.

M. Chevreul has shown that, when the retina receives the impression of one color, immediately its complementary color is generated: thus if a blue circle is placed on a perfectly grey surface, an orange hue will be perceived round it; if an orange circle, round it will be noticed a bluish tint; if a red circle, a green; if a greenish yellow circle, a violet; if an orange yellow circle, an indigo; and so on. The "successive" contrast has long been known, and it consists in the fact that, on looking steadfastly for a few minutes on a red surface fixed on a white sheet of paper, and then carrying the eye to another white sheet, there will be perceived on it not a red, but a *green* one; if green, *red*; if purple, *yellow*; if blue, *orange*. The "simultaneous" contrast is the most interesting and useful to be acquainted with. When two colored surfaces are in juxtaposition, they mutually influence each other—favorably if harmonizing colors, or in a contrary manner if discordant; and in such proportion in either case as to be in exact ratio with the quantity of complementary color which is generated in the eye.

For example, if two half-sheets of plain tinted paper, one dark green, the other of a brilliant red, are placed side by side on a grey piece of cloth, the colors will be mutually improved in consequence of the green generated by the red surface adding itself to the green of the juxtaposed surface, thus increasing its intensity, the green in its turn augmenting the beauty of the red; consequently, if attention is not paid to the arrangement of colors, instead of improving each other, they will lose in beauty: thus, if blue and purple are placed side by side, the blue throwing its complementary color, orange, upon the purple, will give it a faded appearance; and the blue, receiving the orange yellow of the purple, will assume a greenish tinge. The same may be said of yellow and red, if placed in juxtaposition. The red, by throwing its complementary color, green, on the yellow, communicates to it a greenish tinge; the yellow, by throwing its purple hue, imparts to the red a disagreeable purple appearance. The very great importance of these principles to every one who intends to display or arrange colored goods or hangings has been forcibly urged on various occasions by Mr. Grace Calvert, who has been a chief exponent of Chevreul's principles in England.

It is of the utmost importance that these laws should be well understood, not only by the artist and the decorator, the calico printer and the paper stainer, but by those who use their productions; in other words, by all; and we cordially recommend Messrs. Routledge's edition of Chevreul's book to our readers, and shall anticipate good effects from a large circulation of it.

THE Carolina Art Association's first anniversary is commemorated by an admirable address and poem. The poem is by Paul H. Hayne, Esq., and the address by N. Russell Middleton Esq. From the latter we quote the following:

Much is said, and, it seems to me, without due reflection, of the value of fame, as a stimulus to artistic excellence; but, I think, it must enter little, if at all, into the motives of the true artist. His inspiration must come from within, it must be spontaneous and irresistible; there can be no consideration of profit or loss—no calculation of chances—no hesitation between conflicting claims. The æsthetic principle has no more need of prompting than the moral. The sense of beauty is as high and independent as the sense of honor, or the

sense of virtue. It is as impossible for the artist to produce a monstrosity, in obedience to necessity or fashion, as for the man of noble impulses to disobey his instincts, at the suggestion of prejudice or revenge. In each case, the standard is within—a fixed, unchangeable principle, an innate, irresistible impulse, which may, indeed, be smothered or denied, but can never mislead or betray. Years of neglect, loads of obloquy and contempt, never dry up the pure fountains of genius. The Vatican had no terrors for Buonarroti, and success in a lower branch never clouded his devotion to the true mistress of his soul.

There is something unspeakably captivating and consolatory in this apprehension of the vital principle of genius, harmonizing, as it does, when strictly analyzed, with the fraternal relationship in which humanity was organized, and from which, in obedience to a mistaken estimate of dignity, it has so far wandered. The manifestation of genius is one thing, the living spirit is quite another; and this latter is the true bond, the high table land, where truth and nobility recognize and embrace each other. This living spirit is embraced in one word—*Devotion*—an abnegation of self, a trustful abandonment to a loftier existence. The object of devotion, the form of manifestation are comparatively unimportant; the fact that the man has come out of himself; is living for something beyond himself; has revealed to his mind a mystery of existence, and made him, once for all, a denizen of the universe.

The claim of the fine arts to cultivation is not based merely upon the justice due to individual development. Nationally and socially, we have need of softening and refining influences—and in proportion to the spread of principles, tending to the uprooting of monopolies and breaking down social distinctions, there comes a pressing need of additional fields of labor, which political economy must hear and answer. In proportion as mechanical skill and scientific invention supplant the laborer and multiply production, we must welcome, with gratitude, every new field cleared and inclosed for human expiation. We need not complain that steam and machinery and improved instrumentalities have defrauded the laborer of his support, when his demand for employment is met by awakening him to higher and more intellectual pursuits, and compelling him to search his own divinely endowed nature for mines of dormant wealth and regions of hidden beauty. Can there be any doubt that, as military ability has often been indebted for its germination and development to the throes and convulsions of agonized nations, so the world may now be teeming with artists of divine endowment, whose fire-baptism can only be accomplished under the most stringent application of the law of supply and demand?

NATURE produces innumerable objects; to imitate them is the province of genius; to direct these imitations is the property of judgment; to decide on their effects is the business of taste. For taste, who sits as supreme judge on the productions of genius, is not satisfied when she merely imitates nature; she must also, says an ingenious French writer, imitate *beautiful* nature. It requires no less judgment to reject than to choose, and genius might imitate what is vulgar, under pretence that it was natural, if taste did not carefully point out those objects which are most proper for imitation.—*H. More.*

ENTHUSIASM is a beneficent enchantress, who never exerts her magic but to our advantage, and only deals about her friendly spells in order to raise imaginary beauties, or to improve real ones. The worst that can be said of her is, that she is a kind deceiver and an obliging flatterer.—*Fitzesborne.*

NOTICE.—The publishing-office of THE CRAYON will, from this date forward, be at No. 55 Walker street.